SPRING 1991

san francisco CINEMATHEQUE

Eclipse of the Sun Virgin **KUCHAR** *apr 30*

Lust for Ecstasy:
GEORGE KUCHAR MID-STREAM
A 5-PROGRAM SALUTE TO GEORGE KUCHAR

This year the San Francisco Cinematheque, in collaboration with the San Francisco International Film Festival, is pleased to honor George Kuchar for his original contribution to the arts of film and video, and for his twenty years of vital activity in the Bay Area. From his outrageous early Hollywood homages through his recent meditations on life and home video, George Kuchar continues to delight and enlighten us all. This 5-part Retrospective will give an overview of the wonderfully rich world created over 35 years by one of America's most original artists.

"For three decades George Kuchar's name has been synonymous with a comic film aesthetic unrivalled in the history of American independent filmmaking for its cheesy brilliance. Preposterous Hollywood melodramas and grade Z adventure films, supermarket tabloid headlines, underground comix, tales of torridly illicit love, unhealthy doses of Catholic dogma, and a generous sampling of other excretions siphoned from the festering ooze of American subculture have all contributed to the creation of one of the most original and idiosyncratic body of films made by any artist who emerged during the 60s. Noted as much for their buxom leading ladies, unctuous leading men and hilariously chintzy special effects as for their human warmth and underlying, but distinct, sense of pathos, George's films—and George himself—have become objects of cult veneration, consistently drawing large audiences seeking the promise of tawdry thrills, throbbing passion and cheap spectacle. Working exclusively in "amateur" formats— 8mm, 16mm film, and now 8mm video—George Kuchar turns out pictures which would make a desiccated corpse spring to life and gurgle with pleasure." —Albert Kilchesty

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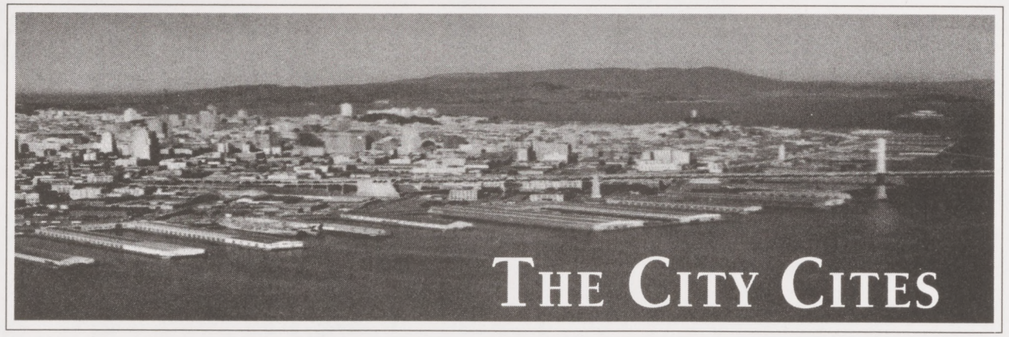

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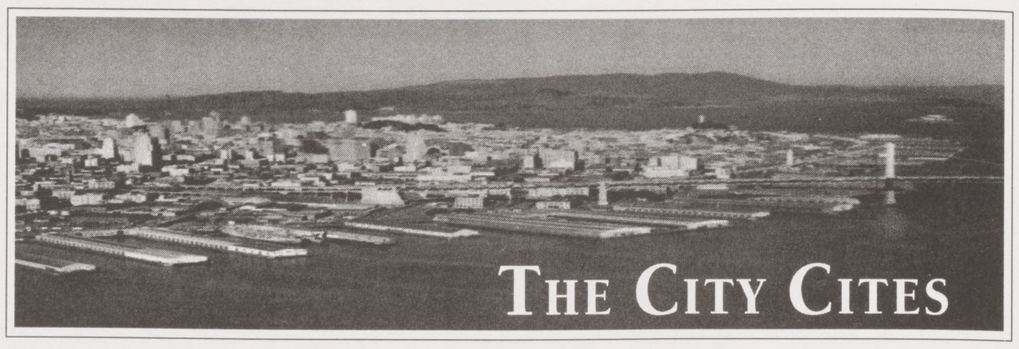

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THURSDAYS + SUNDAYS SFAI 800 CHESTNUT STREET SF
SATURDAYS EYE GALLERY 1151 MISSION STREET SF

SFAI
apr 18 Thursday
RECENT FILMS BY LARRY GOTTHEIM
FILMMAKER LARRY GOTTHEIM IN PERSON

Since his early "single shot" films of the late 60s and the sound/image interplay of his 4-film *Elective Affinities* series, Larry Gottheim has consistently probed issues of perception and representation. Tonight Gottheim will present *Machete Gillette...Mama* (1989, 45 min.), where a rapid montage of images and sounds creates a vibrant yet elusive document of Haitians living in the Dominican Republic. Gottheim attempts to connect with his subjects without merely translating their experience for 'dominant consumption'. Also, *Your Television Traveller* (1991, 25 min., San Francisco premiere).

Special day + location: Friday, Corner of Market & Powell
apr 19 Friday
MARKET STREET IN MOTION
An Outdoor Screening Celebration – 8:00 P.M., FREE

The Cinematheque joins forces with The Exploratorium and the San Francisco Arts Commission for an outdoor screening-installation that celebrates the vitality of San Francisco's major thoroughfare as reflected in films recorded over the course of the 20th century. Projected onto the side of the historic Flood building at Hallidie Plaza (Powell & Market), films will range from *A Trip Down Market Street 1905*, *Destruction at Dawn* (1906 earthquake footage), *Deconstruction Site* (Dominic Angerame), *Cable Car Melody* (Charles Wright), *Eureka* (Ernie Gehr), *Notes on the Port of Saint Francis* (Frank Stauffacher), and others. This project was coordinated by Lissa Gibbs & Liz Keim.

Special time: 7:30 P.M.

SFAI
apr 21 Sunday
COLONIAL VESTIGES: MARGUERITE DURAS' *INDIA SONG*
Also: Jonathan Robinson's Sight Unseen

Although well known for her script to Alain Resnais' *Hiroshima, mon amour*, Marguerite Duras has made over a dozen films herself, often adaptations of her *Nouvelle Roman* fiction. *India Song* (1975) uses minimal sets and a displaced sound/image relationship to expose the colonial-style narrative of its characters in 1930s British India, an India presented not as exotic or enigmatic but as an isolated enclave of white man's privileged *ennui*. Also: *Sight Unseen* (1990), local artist Jonathan Robinson's 30-minute meta-tour of tourism and the Orient. Total: 150 min.

SFAI
apr 25 Thursday
LIVING WITH LIMITS: THE ART OF THE CAMERA ROLL
PROGRAM II

This second selection of films realized within the fixed temporal confines of the manufactured camera roll again prove that the life created between camera flares is unlimited in the artist's imagination. Films: *The Facts in the Case of M. Valdemar* by Janis Crystal Lipzin, *Group IV: Beaded Light/Dissolving/Beyond* by Barry Gerson, *Tourist Movie* by David Gerstein, *Dripping Water* by Joyce Wieland & Michael Snow, *L'Amico Fried's Glamorous Friends* by Roger Jacoby, Mexican camera rolls by Ron Rice, *Blazes* by Robert Breer, and *Narrow's Inlet* by David Rimmer. (Total: 75 min.)

Special location + days: Kabuki Theater, Post & Fillmore
Note special times below.
apr 27- may 6 Sat - Monday
LUST FOR ECSTASY: GEORGE KUCHAR MID-STREAM
A 5-Program Tribute

The Cinematheque and San Francisco International Film Festival will celebrate the continuing work of George Kuchar, one of San Francisco's most vital and beloved independent film/video makers, with a special 5-program retrospective spanning his 35 years of activity. Beginning with the rare 8mm teenage Bronx epics from the late 1950s, through the steamy Underground melodramas of the 60s and 70s, the student collaborations, and his most recent video work, this series will offer an overview of George Kuchar's influential yet inimitable approach to life and the movies. Program 1 (apr 27, 7:15 P.M.), Secret Secretions; Program 2 (apr 28, 9:00 P.M.), *The Devil's Cleavage*; Program 3 (Pacific Film Archive, apr. 30, 7:00 P.M.), A Kuchar Sampler; Program 4 (may 6, 4:00 P.M.), An Appendium of Academic Atrocities; Program 5 (may 6, 7:00 P.M.), A Tribute To George Kuchar, an eight film/video salute. See back for more information.

Short of Breath ROSENBLATT *jun 2*

SFAI
may 2 Thursday
INTIMATE DOMAINS: GUNVOR NELSON/LYNNE SACHS
Films by Gunvor Nelson & Lynne Sachs
BOTH ARTISTS IN PERSON

Tonight the Cinematheque presents the premiere of Nelson's *Time Being* (1991), a study of her mother through time and reflected light, and a repeat screening of *Natural Features* (1990), in which Nelson combines animated 3-dimensional objects to construct a universe of visual revelations beyond the confines of the frame. Lynne Sachs' new film, *The House of Science: a museum of false facts* (1991), incorporates found footage, personal address, enactment, and historical investigation to expose how scientific and social myths about female physiology have constructed a notion of "woman" as predetermined and interpretable by her body. This film attempts to reclaim the body as constitutive of and by female agency.

SFAI
may 4 Saturday
CCCP SAMPLER: SOVIET MUSIC, POETRY & FILM

Following last year's *Red Fish in America* series, Cinematheque and Canyon Cinema sent filmmaker Michael Wallin and dozens of experimental films to the USSR as part of a major San Francisco-Moscow cultural exchange. Glasnost continues in this marathon evening of Soviet art, featuring poets Dmitri Prigov, Vladimir Druk, and Lev Rubinstein; filmmakers Yuri Arabov and Igor Aleinikov; percussionist Garrick Vinogradov; and performance artist Sasha Tihij. Part of *Crossing Boundaries: The Soviet New Wave*, this program was produced by The Lab co-sponsored with the Center for Creative Initiatives (USSR) and the S.F. Art Institute.

SFAI
may 5 Sunday
MICHAEL BRYNNTRUP/MARIA BROOKE DAMMKOEHLER
FILMMAKER MICHAEL BRYNNTRUP IN PERSON

Berlin filmmaker Michael Brynntrup has been creating his own brand of psychodramas since the early 80s, constructing a self-identity from his German heritage and gay sexuality Tonight he will present *Narziss und Echo* (1989, 14 min.), *Die Statik der Eselsbrücken* (1990, 21 min.), as well as selections from his *Dances of Death* series. Maria Brooke Dammkoehler's *SansSerif* (1988, 39 minutes) is a series of tableaux that unabashedly embrace the seductive Hollywood we've come to know and hate, finally allowing it to cave in under the weight of its own fluff. Co-sponsored by the Goethe Institute.

SFAI
may 9 Thursday
CRISIS MEDIA
37°49'N/122°22'W: New Bay Area Work

Whether we watch it or not, television increasingly shapes our ongoing crisis economy. This local showcase addresses the inseparable nature of broadcast form and content through faux critique, parody, substitution and subversion. Included are Scott Davey's *Malfunction* (1990); Mark Street's *Echo Anthem* (1991), Bob Paris' *Behold, I Come Quickly* (1990); Larry Kless' *Political Gestures* (1991); Phil Patiris' excruciatingly detourne *The Iraq Campaign 1991 (a Television History)* (1991); and the premiere of Lise Swenson and Fred Rinne's fabricated news program, *We Peel Your World* (1991).

EYE
may 11 Saturday
EDGES OF PERCEPTION: FILM/SOUND PERFORMANCES
RICK CORRIGAN • PAUL LUNDAHL • *DOLL PARTS*
SOUND AND VISUAL ARTISTS IN PERSON

Composer Rick Corrigan and filmmaker Paul Lundahl have collaborated on multi-media events in Boulder amd San Francisco with Paul Kwan/Arnold Igor, The Exploratorium and others. Their work "breaks the surface of perception and opens worlds of startling beauty found at different levels of focus." (R.C.) Tonight's installations and performances include: *Shoreline Dropped from a Great Height* (triple super-8 projection with live and recorded soundtrack), *Visions in Meditation #3* by Stan Brakhage (premiere, sound by Corrigan), *Doll Parts* (performance for stringed instruments, vocals and synthesizers), and others.

SFAI
may 12 Sunday
Mother's Day Special
SEXUAL DIFFERENCE: A LECTURE BY VALIE EXPORT
Also: Ed Wood's Glen or Glenda?
MEDIA ARTIST/THEORIST VALIE EXPORT IN PERSON.

Viennese performance/installation artist, filmmaker, and theorist Valie Export will deliver a 30-minute talk on current controversies, focusing on gender definition and how society conditions our responses and attitudes to this through contemporary media. *Glen or Glenda?* (1953) is Ed Wood's startling and quirky no-budget account of sex-changing and transvestism circa the McCarthy era, and Bela Lugosi's last film before his death.

SFAI
may 16 Thursday
FELIX - THE WORLD'S MOST FAMOUS CAT
ANIMATOR/HISTORIAN/AUTHOR JOHN CANEMAKER IN PERSON

Felix the Cat was the first cartoon character to exhibit an individual personality in film, preceding Mickey Mouse by a decade. From 1919 to 1933 Felix was as popular throughout the world as Charlie Chaplin and Buster Keaton. Though Felix's producer, Pat Sullivan, claimed artistic and financial credit for the cat's success, it was Otto Messmer who conceived and animated the nearly 200 Felix shorts. Animator John Canemaker, author of the first comprehensive account of Felix's history (Pantheon Press, 1991), will pay tribute to both Messmer and Felix and screen ten of the rarest films from 1923-1928. Total: 80 min.

Special admission: $3.00

EYE
may 18 Saturday
OPEN SCREENING HIGHLIGHTS 90/91

The 1990-91 Season brought out several strong showings by both new and established Bay Area film and video makers, culminating in tonight's program. This year's highlights include Thomas Korschil's *Moondance*, Kurt Easterwood's *Of Significant Importance*, Leora Forstein's *Ordinary Goddesses*, Dan Janos' *The Blanket*, Scott Miller's *Step Off a Ten Foot Platform With Your Clothes On*, François Miron's *Kick That Habit Man*, Daniel Stolzenberg's *The Age of Man*, and an untitled film by Al Hernandez. Curated by Lissa Gibbs.

Special time + location: 7-11 P.M.; New Langton Arts, 1246 Folsom
may 24 & 25 Fri & Saturday
Cinematograph, Volume 4
ANNE ROBERTSON: SUPER-8 *DIARY* SELECTIONS
FILMMAKER IN PERSON

Anne Charlotte Robertson will show 11 reels (8 hours over two nights including performance elements) of her 34-hour opus, *Five Year Diary*, sampling the years 1981-1990. *The Diary* is an ongoing project of film, tape and her own narration documenting her life as a woman in the 20th century. Robertson is passionately devoted to the super-8 medium, and her densely constructed *Diary* has been shown in performance at the American Museum of the Moving Image (N.Y.C.), Utica College, Massachusetts College of Art and Cornell Cinema. She is featured in conversation with Scott MacDonald in *Cinematograph*, Vol 4.

SFAI
may 26 Sunday
A GOOD NIGHT FOR THE MOVIES
KLAUS WYBORNY • SAMUEL FULLER

Klaus Wyborny is one of Europe's most impressive independent filmmakers, whose films from the 1970s organized individual 'shots' into complex 'musical' constructs. *Unreachable Homeless* (1978, 33 min.) uses images in different groupings, at various speeds and under various colors to create a complex and somber vision of industrial Germany. Sam Fuller's little-known early masterwork, *Fixed Bayonets* (1951, 91 min.) deals with the brutal ordeals of an American platoon during the Korean War. Electrifying and beautifully crafted, it remains unsurpassed in portraying the grimness and paranoia of jungle warfare. Co-sponsored by the Goethe Institute. *A tip of the hat to Ken Jacobs.

SFAI
may 30 Thursday
Cinematograph, Volume 4
MARGARET CURTIS/ALAN SONDHEIM
MARGARET CURTIS AND ALAN SONDHEIM IN PERSON

Cinematheque welcomes Alan Sondheim, whose prolific works in different media investigate language, sexuality, and voices of the self, and Margaret Curtis, a video artist involved with exploring personality formation, memory and constructs underlying sexuality. They will show *Best Lovers of Numerous Others*, "simultaneously the *coverage* of love from a gendered viewpoint, and a descent into the body" (A.S.), *Clear White Fruit* "a work about memory and the continuous self-exploration that results from the loss of a relationship"(M.C.), and others.

EYE
jun 1 Saturday
Cinematograph, Volume 4
TWISTING BIOGRAPHICAL PATHS: TWO VIDEOTAPES
MARK PARADIS • LESLIE THORNTON

Tonight's program presents two biographical tapes joined by their makers' unusual stylistic approaches to their subjects. By having a group of actresses represent Isabelle Eberhardt, Leslie Thornton's *There Was an Unseen Cloud Moving* examines the life of this 19th century writer who shed her European past to embrace Islam. In the homoerotic tape *Le Voyage de L'Ogre*, Mark Paradis uses a group of young men to represent mass murderer John Wayne Gacy's victims, exploring sexual obsession and murder.

SFAI
jun 2 Sunday
ROBERTA CANTOW/JAY ROSENBLATT
ROBERTA CANTOW AND JAY ROSENBLATT IN PERSON

Tonight's program brings together two filmmakers whose works probe the ephemera of memories and nostalgia for an irretrievable past. Rosenblatt's *Paris X 2* (1988) is a re-telling of a love affair in which myths of romantic love are deconstructed against a backdrop of Paris and Hollywood; *Short of Breath* (1990) is "...An anatomy of a suicide...A gasping for breath."; *Brain In The Desert* (1990, with Jennifer Seaman) "about relationships and insects". Cantow's *The Book of Laughs* (1987) is a haunting re-creation of the filmmaker's relationship with her deceased sister when the two were small children.

SFAI
jun 6 Thursday
NEW BY BRAKHAGE
PROGRAM II

Tonight we present the second selection of new work from Stan Brakhage, one of America's foremost independent filmmakers, including one of his early films newly reissued in a color-corrected print. Films: *The Dead* (1960), *The Thatch of Night* (1990), *City Streaming* (1990), *Visions in Meditation #2: Mesa Verde* (1989), *#4: D.H. Lawrence* (1990), and *Babylon Series #2 & #3*. Total: 85 min. See May 11th for the premiere of *Visions In Meditation #3*.

EYE
jun 8 Saturday
VCR VIDEOS: A CAMERALESS CACOPHONY

In perhaps the first ever cameraless video show, Cinematheque presents a program of short videotapes made with VCRs, comprised of images taken from broadcast and/or cable television. In response to an open call for submissions, these videos serve up home-brewed antidotes to the mass media technocracy, up-ending popular culture with a timeliness never possible in the found footage film. Submission deadline extended to May 10. See back for submission details Curated by Scott Stark and Steve Anker.

SFAI
jun 9 Sunday
MAMBETY'S *TOUKI BOUKI:* THE AFRICAN AVANT-GARDE

"When it appeared in 1973, Djibril Diop Mambety's *Touki Bouki* (95 min.) entered the history of African cinema as its first avant-garde film. Centered around the adventures of a young Senegalese man and woman, *Touki Bouki* intertwines a French New Wave use of repetitions of scenes, dream sequences and digressions with more traditional modes of African storytelling. Hailed by cinema enthusiasts from Dakar to Paris as an inspirational work, *Touki Bouki*'s reputation has grown to almost mythic proportions." (Manthia Diawara) The film has been screened rarely in the United States, making this an opportunity not to be missed.

SFAI
jun 13 & 16 Thurs & Sunday
THE ACTS OF THE APOSTLES BY ROBERTO ROSSELLINI

For the last 15 years of his life Roberto Rossellini was engaged in a series of historical films for Italian television on the great figures and epochs of Western civilization. Although often seen as distinct from his better known neo-realist work (*Open City*, etc.) and his melodramas with Ingrid Bergman (*Voyage To Italy*, etc.), the historical films evidence a comparable attempt to reconcile objectivity with moral optimism. Drawing from the story of Paul and the early days of Christianity, *The Acts of the Apostles* (1968, 270 min.) continues Rossellini's ambitious project of "constructing key actions and inciting curiosity" for the strengths and weaknesses of Western man. The English version was originally released in 10 sections, and will be shown over two successive nights: the first five episodes on Thursday, the final five on Sunday. Single tickets will be good for both nights.

The San Francisco Cinematheque will be taking our annual Summer break from June 16th (the conclusion of the current calendar) through mid-September. We want to thank you all for your support, and look forward to seeing you next Fall.

ALL SHOWS 8PM • UNLESS OTHERWISE NOTED ADMISSION • $5 GENERAL / $3 STUDENTS W/I.D., SENIORS, DISABLED.

San Francisco CINEMATHEQUE

SPRING 1991